# The Shakespeare Newsletter

VOL. III, No. 5 *"Knowing I lov'd my books, he furnish'd me . . ."* Nov., 1953

## Growing Oregon Festival Plans Further Expansion

The 14th Annual Shakespeare Festival at Ashland, Oregon, drew over 18,000 spectators durings its thirty-one day season last August. For the first time since its inception, Angus L. Bowmer did not personally direct any of the plays, but he had major or minor roles in each of them, outstanding among which was his Shylock. The four plays—each performed in Elizabethan costume on an Elizabethan stage with no intermissions—were *Coriolanus, The Merchant of Venice, I Henry VI,* and *The Taming of the Shrew.*

Plans are being made to increase the capacity of the theatre by building balconies around the present seating area in Elizabethan fashion. To finance this venture a portable Elizabetnan stage has been designed and the possibilities of a winter tour for the Company are being investigated. Inquiries as to possible engagements are solicited.

The Plays for the 1954 season are *Hamlet, A Winter's Tale, The Merry Wives of Windsor, and 2 Henry VI.*

## South Atlantic MLA Appoints Committee

At the 23rd annual meeting of the South Atlantic Modern Language Association on Nov. 27-28 at Chattanooga, Tenn., a proposal was made by Louis Marder, editor of *SNL,* to set up a special discussion section for the purpose of discovering or preparing effective methods of teaching Shakespeare on the high school and college level. "Too many students," declared the editor, "come to college with a distaste for Shakespeare. Because these students were educated by teachers who are *a product of college classes,* it is our duty to see that the most effective methods are used in order to awaken a more than casual interest in the future teacher." The editor suggested that a manual might be prepared from the results of the discussion and investigation of successfully used and developed methods, and that it should be made available to the widest possible audience.

Raymond Jenkins of Catawba College, Chairman of the English Literature section, appointed Alwin Thaler of Duke University, John H. Long of Morehead State College, and the editor, as a committee to make a preliminary survey. All teachers and Club Leaders are invited to send in reports and analyses of their successful methods of instilling an abiding love and interest in Shakespeare. As much of the material as possible will be published in *SNL,* with the possibility of later incorporation into pamphlet form.

Abstracts of the seven Shakespeare papers presented at SAMLA will be printed in *SNL*'s Itinerant Scholar section.

## Yale Plans Five Week Shakespeare Festival For Next Spring

CHARLES TYLER PROUTY of Yale has announced a "unique" *Shakespeare at Yale* Festival to take place on the Yale campus from Feb. 2 to March 9, 1954. It is to be "one of the largest of its kind to be planned by an American university in many years." In addition to six performances of *The Merry Wives of Windsor* during the week of Feb. 15-22, there will be numerous exhibits illustrating the life and times in which Skakespeare lived. The English Department has already secured the cooperation of the Drama Department, the schools of Medicine, Law, and Music, and the Yale University Press. Other departments are also expected to contribute to the program.

Prof. Boyd M. Smith, Chairman of the Drama Department declared that a major departure in his production of the play will be in the pronunciation spoken in Elizabethan English. Prof. Helge Kokeritz, author of Yale University Press' *Shakespeare's Pronunciation* is advisor for the play.

## American Shakespeare Festival In Connecticut Makes Progress

A further step toward the completion of the plans for the American Shakespeare Festival Theatre and Academy in Connecticut directed by Lawrence Langner of Theatre Guild was made with the completion of a cardboard model showing the stage house and the stage of the projected theatre. The model was designed by Frances Malek and constructed by Steve Lansing, both of whom prepared the model theatre now on exhibition at the Brander Matthews Dramatic Museum at Columbia University (*cf.,* SNL, II:5:17).

It is expected that the stage will have a flexible procenium about 45 feet high, which can be adjusted to any height. For Elizabethan staging, a forestage is added to the ordinary stage, and in front of the proscenium opening, a Globe Theatre facade is put up, including the doors, bay windows, and three tiers. Other settings are set up on platforms 40x20 feet within the proscenium opening, with the idea of easy wheeling off of the different types of sets.

If enough funds are raised to construct the stage house, a tent arrangement similar to that used in Canada's Festival will be used next summer.

### *CORIOLANUS* in N.Y.C.

*Coriolanus,* directed by John Houseman and starring Robert Ryan will be the 2nd production of the newly established Phoenix Theatre in N.Y.C. The play runs for six weeks, from Jan. 19. Call or write: 189 2nd Ave.; ORegon 4-7160.

## Taylor University Completes 2nd Annual Shakespeare Festival

With the successful completion of a jam-packed two-day program (Oct. 22-23) another state-wide Shakespeare Festival has become established as a tradition.

Under the able direction of Elsa L. Buckner, a number of colleges from a wide area cooperated in presenting a series of programs which culminated in a production of *Much Ado About Nothing* directed by Arthur Little of Earlham College. Almost 800 attended the performance.

Additional features were programs of instrumental and vocal Shakespearean music, recorded performances of *Macbeth* and *Hamlet,* a skit based on the *Sonnets* (directed by Florence Hilbish of Taylor), a chalk-talk on the witches in *Macbeth,* dramatic readings, a 73 minute version of *Macbeth* (a David Bradley production), lectures by visitors at foreign performances, and an unusual paper and demonstration by James Brock of Albion College, a fencing expert, who spoke on "Fencing: Basis for Stage Movement in Shakespeare." There was also an interesting paper on "Shakespeare's *Henry V*—its Popularity in his Day and Ours."

The first Festival was inspired by an article by *SNL's* editor on "How to Organize a Shakespeare Festival" (*Cf., SNL,* II:3:15).

### *MEMORIAL THEATRE PLANS U. S. TOUR IN '54*

Tentative plans are being formulated to bring the Shakespeare Memorial Theatre company to the U. S. and Canada after its 1954 season ends next November.

The season just ended at Stratford was the most successful in the theatre's history, setting an all time attendance record of 365,000. *Antony & Cleopatra,* the most popular play, was seen in London for six weeks after which it toured in The Hague, Amsterdam, Antwerp, Brussels, and Paris. Other Festival plays were, *The Merchant of Venice, Richard III, The Taming of the Shrew,* and *King Lear.*

### FIVE SHAKESPEARE PAPERS AT CHICAGO *MLA*

The following papers will be delivered at the 68th Annual meeting of the Modern Language Association when it convenes at Chicago on December 28th:

"The Shakespeare Institute at Stratford-upon-Avon"
Gerald E. Bentley, Princeton University

"*Twelfth Night* and Shakespearean Comedy"
Milton Crane, University of Chicago

"In Defense of Iago"
Marvin Rosenberg, University of California (Berkeley)

"Attitudes towards Justice in *King Lear*"
S. F. Johnson, New York University

"Christian Image and Symbol in *The Merchant of Venice* and *Measure for Measure*"
W. Gordon Zeeveld, University of Maryland

Season's Greetings
— The Editor

*SNL* GREETS THE *MLA* AT CHICAGO

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## "The wiser sort" and Shakespeare

For the third year in succession, Professor Harold C. Bohn of the State Teachers College at Montclair, New Jersey, has sent in a check for a 100 per cent subscription of his Shakespeare class, usually numbering about seventeen students.

In his broad concern for the Humanities in general and Shakespeare in particular, Prof. Bohn writes:

"The Battle of the Books" still goes on inasmuch as many students wonder why in these days of so many, many, new, interesting, fascinating books, the academic program continues to emphasize the past. Not even great Shakespeare escapes the indictment; indeed, he less than others perhaps because he is so relentlessly prescribed by the curriculum, especially in the secondary school. For the teacher to argue that the heritage is important is enough for some, but a more cogent argument is needed for others. Convincing motivation is found in any evidence that reveals the author of the past as the object of much interest and attention—now, today. This most excellent service *The Shakespeare Newsletter* performs. In a startling manner, by the sheer force of survey, it makes students realize that Shakespeare IS a matter of great interest to people everywhere—today, now.

The very last subscription received before this editorial was written was from a student, Richard Londo of St. Norbert College, West De Pere, Wisconsin, who writes, " . . . My teacher of Shakespeare, Father [Patrick N.] Butler, got me acquainted with it and I found it very informative and enjoyable."

There have been many such, but when one considers that practically every college in the country gives Shakespeare courses, and that many of these students are graduate students, the number is surprisingly few.

True, "the play's the thing," but the "wiser sort" of student may well profit from the responsible scholarship and other features regularly surveyed in the *Newsletter*. Why not show your students a recent issue?

* * *

### *THE NECESSARY ROOT OF ALL EVIL*

Last Spring we sent out about 400 renewal notices—were extremely gratified at the return—but have had no time to repeat the reminder for those who have not themselves remembered that another dollar or two was due. Checking the records and sending the reminder is more expensive in *time* than money. Why not send a dollar or more if you are in doubt? We will add it to the terminal date of your subscription. Our records may be a little chaotic, but they are exact. Your cooperation will be most sincerely appreciated.

Sincere thanks . . .

to the many who sent gratulatory letters on our new position, and to the many who thought them but had no time to write.

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## James Mason to Star At Canadian Stratford

The 2nd Annual Shakespeare Festival at Stratford, Ontario, Canada will run for an eight week season when it opens on June 28, 1954. James Mason, the new star, will play Angelo in *Measure for Measure*, and Oedipus in Sophocles' *Oedipus Rex*. Both plays will be directed by Tyrone Guthrie. A third play, *The Taming of the Shrew* will be directed by Cecil Clarke, recently appointed artistic director of the Festival. James Mason acted Claudio in an Old Vic *Measure for Measure* and starred as Brutus in the current MGM *Julius Caesar*.

### A REMARKABLE *OTHELLO*

The Shakespeare Guild Festival Company production of *Othello* presented at the Jan Hus Auditorium in New York City on October 29, 1953, deserves to have a long run. Its production is remarkable for the integrity with which the company has submitted itself to the task of being the vehicle for Shakespeare's words. On a stage bare of all but the most elementary props, with minimum dependence upon the illusions of lighting, a small group of competent actors and actresses recreated through the medium of words and actions suited to the words the passion of the Noble Moor and the suffering Desdemona. The production was a triumph of the imagination taking the poet at his word. Earle Hyman as Othello, William Thornton as Iago, Blanche Colet as Desdemona, and Jacqueline Brooks as Emilia heard the music of the words and communicated that music to the audience.

There were numerous specific flaws, of course. The extreme intimacy of the tiny theatre, seating scarcely 200 people, destroyed at points the sense of aesthetic distance.

—*John B. Shackford*

N.B. Two lectures, unidentified as to place of delivery were inadvertently placed on page 26 of the September issue of *SNL*. Lawrence Donovan's paper was delivered at the University of Miami Shakespeare Conferences, April 24-5. David Berkeley's was presented at the South Central Renaissance Conference at the University of Texas, April 24-5.

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## They Come To Praise Caesar

MGM's *Julius Caesar*, now at the Plaza Theatre, still continues to captivate New York audiences after seven successive months on the screen.

It has opened in London and received unusual praise from the London critics. *The Times* calls it a "tremendous experience"; the *Daily Express* finds it "breath taking"; the *Daily Mail* declares it to be "beyond reproach"; and *The Evening News* says that "if Shakespeare is to be filmed, this is the way to do it."

The film was also glowingly praised in San Juan, Puerto Rico; in Paris, France; and Caracas, Venezuela. In Singapore the government declared the film tax-free for school performances, an unprecedented honor. In Italy the government is sponsoring a nation-wide contest on the film, never before having given such official recognition to a picture.

In Los Angeles, the opening compared with that of *Quo Vadis*. On Thanksgiving it opened in Dayton, Ohio, and Nashville, Tenn. On Christmas it opens in Boston, Cleveland, Cincinnati, and Chicago.

The film was given the best-picture award by the New Jersey State Association of Teachers of English.

## Folger Library Expands

The Folger Shakespeare Library, working constantly to procure every 'significant book which influenced Englishmen" in the period from Henry VII to Queen Anne, has added several thousand titles published before 1700 to its collection in the last six months. Since July 1, 1948, approximately 20,000 items have been acquired. The library now possesses more than 55 per cent of the known titles of English books published before 1640.

The deadline in the Folger Library $1000 prize contest (Cf., *SNL*, I:6:23), for "the best book-length manuscript in the history of British civilization in the period between 1600 and 1700" has been extended for one year to Oct. 1, 1954. The deadline for the second $1000 prize "for a book-length manuscript in the field of English literature of the sixteenth and seventeenth centuries, or in the history of the English drama and theatre of the eighteenth century, the interpretation of Shakespeare, or the history of his reputation and the performance of his plays in any period," remains at Oct. 1, 1954. Part of the research must have been done at Folger.

* * *

Our own contest for an outline of a book on Shakespeare for Our Time—why Shakespeare's plays still live and have meaning in the present day—was cancelled because only one entry was received (*Cf., SNL*, II:3:12). Our prize was a lifetime subscription to the *Newsletter*, but it wasn't bait enough. We recall a contest begun by a shortlived Shakespeare periodical that tried several unsuccesful contests the last of which was a contest to find a contest that would be successful.

### *MEMORIAL WINDOW* FUND

To honor the old tradition that Shakespeare worshipped at St. Saviour's in Southwark, Sir Sidney Lee, in 1912, unveiled a recumbent alabaster figure of the poet above which was a stained glass window showing Shakespeare and the Muses. This window was totally destroyed by a bomb during the war though the statue remained unharmed.

Today an unusual method of paying tribute to Shakespeare's memory is available to Shakespeare Clubs and individuals who wish to make a contribution toward a fund being raised to replace the window. A new design for the window showing twenty-seven Shakespearean characters has been created by Christopher Webb and Michael Kitson. If sufficient funds are obtained, the window will be unveiled on April 23, 1954. The names of all organizations contributing will be inscribed in a Memorial Book, and their representatives will be invited to the unveiling ceremony. Checks should be mailed to Mrs. Guy Boas, 73 Murray Road, Wimbledon, London, S.W. 19, England.

# THE IDEAL SHAKESPEARE CRITIC

*T. S. Eliot*

AT the present stage of Shakespeare criticism, the critic who would give a well-balanced interpretation of Shakespeare's total work needs a number of qualifications not commonly found together. The ideal Shakespeare critic should be a scholar, with knowledge not of Shakespeare in isolation, but of Shakespeare in relation to the Elizabethan Theatre in which he is only one, though very much the greatest, of the masters, and of that Theatre in relation to the social, political, economic and religious conditions of its time. He should also be a poet; and he should be a 'man of the theatre'. And he should have a philosophic mind. Shakespeare criticism cannot be written by a committee consisting of a number of specialized scholars, a dramatist, a producer, an actor, a poet and a philosopher: each of them would be incompetent without sharing some of the knowledge and capacities of the others. Certainly, to be a poet or a philosopher is not enough. A poet is not a qualified interpreter, unless he understands the particular technique of *dramatic* verse. In order to understand dramatic verse he must needs have had some success in writing it; and if his dramatic verse is to be really dramatic he must acquire also the point of view of the producer, the actor and the audience. To understand Shakespeare he must understand the theatre of his own time—but also the differences between the theatre of his own time and that of Shakespeare's time; he should know the latter, not merely as an antiquary, but from the point of view of the producer, the actor and the audience of Shakespeare's time.

### Scholarship plus Imagination

For such understanding, both scholarship and imagination are required. Nor is the philosophic critic, without the other qualifications, in better case than the poet. The philosopher needs to understand the nature of poetry, if he is to avoid the danger of confusing the philosophical ideas which can be elicited from a poem with a system of philosophical belief which can be attributed to the author. And it follows from what I have said above that he needs also to understand the special conditions of the stage, the peculiar kind of reality manifested by those pesonages of the stage who strike us as most 'real', if he is to avoid the error of analysing dramatic characters as if they were living men and women, or figures from the historical past.

Our demands upon the Shakespeare critic have, in our time, become exacting. The number of important specialized investigations historical, social, linguistic, and studies of imagery and symbolism in Shakepeare—have to be taken into account by the critic who aims to consider the work of Shakespeare in all its aspects. But perhaps more than any other single writer, Mr. Harley Granville-Barker by his Prefaces, illuminating the plays with the understanding of the producer, has suggested the need for a synthesis of the several points of view from which Shakespeare can be studied.

[*The foregoing paragraphs have been excerpted and given a title by the editor of* SNL*—with the permission of author and publisher—from Mr. Eliot's* Foreword *to Henri Fluchère's* Shakespeare *published by Longman's Green and Company, London and New York,* 1953. *Cf.* SNL, III:4:30.]

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### Renaissance Meeting at Duke University

The 11th Annual Renaissance Meeting in the Southeastern States is scheduled at Duke University in April, 1954, sponsored jointly by the U of North Carolina and Duke. Those who would like to present papers on Shakespeare or other subjects are invited to send an outline or draft to Philip Williams at Duke in Durham, N. C. Allan H. Gilbert is also a member of the Committee.


## A Check-List of Outstanding Books on Shakespeare

**1 CONSCIENCE AND THE KING**

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This remarkable new book takes the reader back to the original Hamlet, showing what the complex moral issues in the play actually meant to Elizabethan audiences. In the light of this brilliant examination, we see Hamlet's dilemma as a conflict between the Renaissance idea of honor and his fear of possible supernatural evil in the form of the Ghost. Of special value to actors and producers.

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**2 THE SHAKESPEARIAN TEMPEST**

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## "ARENA" CONTROVERSY

Charges of sensationalism have been hurled at Dr. Leslie Hotson for his treatment of the "arena theory" of Shakespearean stage production. Letters sent by *SNL* to several scholars in the forefront of Shakespearean stage theory have drawn only "watchful-waiting" replies.

An anonymous London *Times* correspondent (Aug. 22, 1953) put into print the obviously apparent weaknesses. Objections noted were: the too facile transference of court conditions to the public playhouses; impossibility of unobstructed vision with either open or closed "mansions"; and absence of such "mansions" in the de Witt drawing. Another writer (London *Times* Aug. 24) objected to the whole idea on account of the impossibility of acting certain scenes where an "inner stage is 'discovered' in mid-scene." For example, would Hamlet have to lift curtains on four sides to expose the slain Polonius—or else how could all see him?

There has always been some controversy over the existence and use of the inner stages. C. Walter Hodges, whose latest volume *The Globe Restored* attempts a new reconstruction, objects to the emphasis placed on the inner stage but is apparently willing to accept a stage above—as do other scholars, but usually as an intermediate stage in stage development.

### Inner Stage Indispensable

In a discussion of a report on his findings by Dr. Hotson made at the New England Conference on Renaissance Studies on April 24, 1953, Prof. Alfred Harbage of Harvard declared that while "we are not in a position to dispense with the idea of an inner stage . . . the material presented . . . tends to suggest that present day experiments in producing Shakespeare in the original manner are over-emphasizing the use of an inner stage." [Cf. *Renaissance News*, VI:2 (Summer 1953), 18-19.]

Charges of sensationalism called to Dr. Hotson's attention, elicited the following response: "I shouldn't worry much about a charge of sensationalism in this matter. Indeed when revolutionary proof that Shakespeare played on an arena stage isn't legitimately sensational news for your journal, then real interest in Shakespeare will be dead, and you can suspend publication."

Dr. Hotson also writes that "I should be surprised at adverse comment, in view of the overwhelming vote of acceptance I have received in letters from key people on both sides of the Atlantic." A second article on the subject being prepared by Dr. Hotson is not quite ready for publication.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF The Shakespeare Newsletter published six times per year, Feb., Apr., May, Sept., Nov., Dec., at New York, N. Y. for October 1, 1953.

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

LOUIS MARDER
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Sworn to and subscribed before me this 27th day of October, 1953.

JAMES A. JACOBS
(My commission expires August 5, 1955.)

# *SPACE FOR SHAKESPEARE*

*Edgar L. Kloten*

THAT "the visual and spatial aspects of [Shakespearian] production should primarily subserve the play's emotional quality and poetic colour" is an important tenet deduced by G. Wilson Knight in his *Principles of Shakespearian Production.* And that exact same principle is the fulcrum upon which arena staging is balanced. For the arena stage is a space stage, the kind of stage for which Shakespeare was writing—his plays were meant, *then,* as they should be, *now,* to transcend the conventions of time and place to the limits of the Universe. The concept of space is generally realized by the theatre-in-the-round exponents and constitutes the basis of the theory being formulated and enunciated about the new medium. The arena space stage defies boundaries. It can enclose plays of inward action as well as project plays of radiating acton and, in the case of Shakespeare whose work bursts the barriers of any physical frame, it has the limitlessness which makes it possible to abstract from the particular to the universal. Shakespeare tears pieces of life from the world and infuses them not with Elsinore but with the Globe, not with Hamlet but with mankind, not with murder and death but with immortality.

This whole theory of the arena being the best place to present the Shakespearean play now appears to be corroborated by the scholarship of Dr. Leslie Hotson in his conjecture that actually the Elizabethan stage was an arena stage and the inner and upper stages a modern myth.

### Shakespeare "Works" in-the-Round

The modern practicioners of arena theatres in America—from *The Penthouse* of Glenn Hughes at University of Washington down to Dallas' *Theatre* '53 of Margo Jones, across to the University of Miami's *Ring,* and up to *Arena Stage* of Zelda Fichandler in Washington, D. C.—have found, too, that Shakespeare "works" in-the-round. Margo Jones simplifies the whole process by saying that producing arena Shakespeare is "doing what comes naturally. He sets the stage with words." Miss Jones must have been reading Dr. Hotson's notes! Fred Koch, director at University of Miami which has an annual Shakespearian Ring Festival has written: "The audience no longer watches a play. It is enfolded by it and vibrates with it . . . It bursts the picture frame and flows into a third dimension of movement, and, mayhap, a fourth dimension, of the human heart and mind." Ralph Ginzburg, writing about the Washington *Arena* in a recent issue of *Theatre Arts* states: *"Arena,* incidentally, finds Shakespeare most easily adaptable to central staging since he wrote for a theatre of imagination and therefore requires little scenery. His only need is space through which the actors move freely into the consciousness of the audience."

Shakespeare's plays are built upon character relationships which express themselves in poetic language and in significant action. The play must flow continuously and rhythmically with undulating sound waves and climactic surges. The over-emphasis on scenic effect in the proscenium theatre plus the hampering of continuous action by waits for curtains, scene changes, extended music bridges, all have the tendency to slow down the rhythmic action, cloud the beauty of the poetry, particularize rather than universalize the play's meaning and consequently destroy the "emotional quality and poetic colour." The arena space stage, however, appeals mainly to the ear and in production is not cluttered by an excess of non-essential furniture, props and backdrops. The Dallas *Theatre* '53 even played balcony scene from *Romeo and Juliet* without a balcony. Most times, as is the case at the circles of Washington, Wayne, Tufts and Miami, pavilions, decorative platforms and steps, careful costuming and significant properties are all that are used. *King Lear* at Miami was set in a series of free-form platforms with Gothic arches at opposite corners; a sculptural column effect supported the *Julius Caesar* at the demised Hotel Edison Arena; an audience of Christopher Sly's rollicked at the banquet presentations of *The Taming of the Shrew* in Dallas and D. C.; and, for *Twelfth Night* at University of Washington, two slender Renaissance pavilions designating specific locales were used, prompting Brooks Atkinson to write in the *New York Times,* " . . . Shakespeare was never intended for the modern picture-frame stage."

### Impact of Spatial-Circular Staging

The Theatre-in-the-Round productions present the Shakespeare spell-of-life to a proximate "listening" audience. The demonstrations of love, hate, hypocrisy, and ambition are emotionally revealed in human action by an expression of the human will. We "hear" the murder of Duncan, we "believe" in the mental agony of Lear, we "feel" the conflict between romantic affirmation and jealous denial of Othello. These concepts are not essentially dependent on the physical impedimenta as seen in the usual realistic production and attain a greater vitality and impact in spatial circular staging. "The interior action of a Shakespearian play may draw significance from the play's fixed conventional limits," suggests Mr. G. Wilson Knight. "This helps us to see the whole is at once dynamic and static. There is an interplay of solidity and movement. . . . You must make a leap into the abstract in order to realize the concrete."

This is the leap that is being performed in the Arena Theatres. For a producer or director who starts with the play and who understands the rhythms, gradations and emotional responses within the Bard's work, can express them in the time and space arena area with visual action and dynamic feeling in terms of the universal. He can pack his medium—the Arena Stage as was "the Globe's fair Ring"—with the Universe.

*(Mr. Kloten, formerly Professor of Drama at Fordham University, is now a free-lance producer. He has produced several Shakespearean plays, most recent of which was* As You Like It *at the College of New Rochelle, Nov.* 21-23. *He is a member of The Shakespeare Club of NYC.)*

# The Itinerant Scholar

*At the University of Miami's Third Annual Shakespeare Conference, April 24-25.*

## CLEOPATRA IN LITERATURE FROM THE ROMANS TO DRYDEN
(Exclusive of Shakespeare)
*Max Patrick, Queens College*

Roman literati denigrated the real Cleopatra, a capable ruler, into a symbol of lust, decadence, and witchery because she represented the threat to Rome from the East. Freed of this political bias, medievalists gradually translated her lust into courtly love. Renaissance Senecan dramatists used her chiefly as a vehicle for moralizing; but emphasis gradually shifted from ethics to romance until Davenant was able to burlesque the romantic conception of the Queen. By Dryden's time she became in extremes what from the beginning she had tended to be—a composite of opposites and contradictions, pure yet impure in a love that was both heaven and hell.

## SHAKESPEARE'S BELIEF IN DIVINE RETRIBUTION
*Zatella R. Turner, Virginia State College*

Shakespeare's writings reflect his belief in the fundamental concept of a divine power or Supreme Being who intervenes in human affairs to redress the balance against injustice and to assure that the right will eventually triumph.

Because his religious and ethical views are implicit in the action of the plays rather than explicit in the dialogue, many readers believe that Shakespeare had little serious interest in religion. However, a careful analysis of a representative number of Shakespearean plays reveals that he believes in the fundamental concept of a Supreme Being which causes him to look upon God as an almighty King of Kings, an all-powerful Lord of Lords, in whom justice is without fault or partiality and whose mercy is of a quality to which the human mind cannot attain. The Chrisitan world accepts the idea that God not only gives the law, but also sees to its fulfilment, and from the law of the prophets it is an inviolable rule that the righteous are rewarded and the wicked are punished. The evildoer receives the consequences of his deeds and gets deserved retribution for every unrepented sin.

In the texts of the Shakespearean plays there is ample proof that Shakespeare's belief in universal justice is profound and is entirely in accord with the orthodox Christian concept that: From retributive Providence on earth as well as from God's judgment hereafter, there is no escape except through repentence and faith in the atonement which God has provided.

## MAKE-BELIEVE CONSCIOUSNESS IN SHAKESPEARE'S FINAL PLAYS
*Richard Paul Janaro, University of Miami*

The author suggests a new approach to a re-examination of the entire Shakespearean repertoire in terms of the development of an esthetic of theatre which comes to full consciousness of itself in *The Tempest*. In this esthetic, which is reconstructed through an analysis of recurrent images of the theatre throughout all the plays, Shakespeare appears to find in the stage a refuge from the meaninglessness of action in the extensional world. On the stage the dramatic poet creates his own reality in which action and symbol have reference only to each other. The value of the play therefore lies not in its potential application to the viewer's future experience but rather in its power to influence a hypnotic spell in which the viewer is carried out of himself into a world of illusion. In *The Tempest* the creation of stage illusion becomes an end in itself. Shakespeare, who had, in *A Midsummer Night's Dream*, boasted that the poet in the theatre could give to "airy nothings/ A local habitation and a name," seems to be, unconsciously at least, drawing a parallel between Prospero's island and the bare stage, Prospero himself and the dramatist, Ariel and the imagination, Caliban and the biological man, uncreative except under the guidance of the poet. The source of Prospero's power, like that of the poet in the theatre, is that he is able to create "no mortal business, nor no sound/ That the earth owes." The integrity of *The Tempest* may thus be attributed to the confidence which Shakespeare, like Prospero, has now come to feel in his special ability and to his eagerness to demonstrate the process by which stage magic is wrought.

## THE BIRTH AND DEATH OF FALSTAFF RECONSIDERED
*Philip Williams, Duke University*

The conflict between the historical and the newer critics of Shakespeare is clearly seen in J. I. M. Stewart's *Character and Motive in Shakespeare* and Prof. E. E. Stoll's long review of that book. The divergence is brought into sharpest focus with Stoll's objections to "The Birth and Death of Falstaff," Stewart's final chapter. Stoll dismisses as preposterous the suggestion that Falstaff, a father-substitute for Hal, is ritually slain by the prince to expiate the accumulated sins of Henry IV's reign. Stoll's own interpretation of Falstaff as a stock comic character descended from the braggart soldiers of Latin comedy leaves no room for interpretations which draw on the formulations of twentieth-century psychology and anthropology. However the plays themselves furnish evidence to support Stewart's insight: the relationship between Falstaff and Hal is that of father and son, and under the rule of a sick and guilt-ridden king, England does become a diseased wasteland. Before regeneration can take place, sacrificial rites must be performed. Not only Falstaff's person (and all that person symbolizes) but also his relation to Hal marks him as the inevitable choice. It is not Freudian psychology, to which Prof. Stoll so objects, but Carl Jung's concept of the collective unconscious of the race which offers a possible further explanation of why, as Stewart claims, the rejection and death of Falstaff are felt to be inevitable and just.

## SHAKESPEARE AND LEGENDARY HISTORY: *LEAR* AND *CYMBELINE*
*Irving Ribner, Queens College*

To be fully understood, some of Shakespeare's great tragedies must be read not only as tragedies, but also as history plays: with an understanding of the peculiar function of historical drama in Elizabethan England. The historical dramatist fulfilled the function of the historian, as the Elizabethans saw that function; he used events of the past to teach political lessons to the present, and he altered his sources freely in order to achieve his didactic ends. Shakespeare performed this historical function as fully in *Macbeth* and *King Lear* as he did in *Richard II* or *King John*. We must not impose upon the Elizabethans our present day distinctions between actual and legendary history. To most of them the story of Brut and his descendants was accepted without question. Shakespeare's two plays drawn from this legendary matter, *King Lear* and *Cymbeline*, present an interesting contrast, for whereas *Lear* is a history play, *Cymbeline* is not. The basic theme of *Lear* is political; it is royal authority and what happens when it is abandoned. When Lear divides his kingdom he commits primarily a political rather than an ethical sin, and as a result the entire social order is shaken. The sub-plot, although drawn from a fictional source, was used to reinforce the legitimate historical purpose of the main plot. That such use of fictional elements in history plays was common may be seen from a study of *Edward III*. In *Cymbeline*, on the other hand, we have not history, but historical romance. An Indian novella is placed in a historical setting merely for the romantic elements inherent in that setting. Unlike *Lear*, the play accomplishes no historical purposes.

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*At the Rocky Mountain Modern Language Association, at Texas Western College, El Paso, Oct. 9-10:*

## THE PURPOSE AND STYLE OF *THE RAPE OF LUCRESE*
*Laurence A. Cummings, Colorado A & M College*

Shakespeare's purposes in writing *The Rape of Lucrece* were to instruct the reader's judgment, to move his will toward virtue, and to delight his senses and his judgment. He wished to depict the effects of unmerited evil upon a virtuous person. Lucrece, the traditional example of chastity, becomes an edifying picture of goodness and beauty senselessly and brutally destroyed. The reader was to set down his book a better man.

Shakespeare adopted traditional rime scheme and stylistic devices. These devices were derived from the traditional rhetoric-poetic of the time. This use of figures, tropes, and schemes was intended to delight the senses and to please the intellect by their fittingness (decorum). Shakespeare adopted closely the conventional formal oration to indicate the reason in operation, this operation being described by the artist in complete accord with contemporary psychology.

Many of the so-called decorative portions of the poem are actually functional, not flourishes or sugar coating. This is particularly true of the Troy painting section. Lucrece is seen as the unhapy Hecuba and finally as ravished Troy, completing the threads of imagery which appear early in the poem. Tarquin becomes the Greeks and finally Sinon, who betrayed Troy in exactly the manner that Tarquin had historically betrayed Gabic—and Lucrece.

## THE DAUPHIN IN *HENRY V*
*Haldeen Braddy, Texas Western College*

There is a passage in *Henry V* in which the French Dauphin brags of his flying horse, calling him *le chaval volant*, and boasts that as his rider he "is a hawk." (III.7.11 ff.). There is nothing corresponding to this in the known sources of Shakespeare's play, Holinshed's *Chronicle* and the anonymous drama on *The Famous Victories of Henry V*. Did Shakespeare invent this passage or draw details from some hitherto unidentified source? My suggestion is that the dramatist knew the well-known fable about Charles VI and his favorite hawk, which he regained when it flew away by means of *le cerf volant*. A full account of the fable apears in Froissart's *Chroniques* (Paris, 1897, VIII, 256). Charles VI, the Dauphin's father, used *le cerf volant* as his royal emblem, and the story of how he came to do so was evidently widely celebrated in courtly circles on the continent as well as in England. My conclusion is that when Shakespeare wrote this passage, he recalled the medieval fable about the French King and appropriately associated a hawk and a flying horse with that King's son.

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*At the South Atlantic Modern Language Association, Chattanooga, Tenn., Nov. 26-28.*

## HAMLET'S IMPETUOUS DELAY
*Allan H. Gilbert, Duke University*

The source of Shakespeare's *Hamlet*, direct or indirect, is Belleforest's version of Saxo Grammaticus. Belleforest represents the murder of King Hamlet as public but excused. Prince Hamlet is too young and weak to attempt revenge; he must bide his time. To make himself appear not dangerous, he counterfeits madness. Suspecting him, the King tests him by means of a fair woman and an interview with his mother; then sends him to England to be murdered. Returning from England, Hamlet kills the King.

Shakespeare substituted for the early part of this story a secret murder and revelation by a ghost to a Prince old and able enough to swear immediate revenge. Then Shakespeare resumed Belleforest's narrative, in which the Prince makes no attempt at revenge but only acts on the defensive. Hence Hamlet's delay is a matter of the plot Shakespeare elected to follow and needs no primary explanation in Hamlet's character; it is not a mystery. Secondarily, Shakespeare adapts Hamlet to a delaying part. He rejects the activity Belleforest gave Hamlet on his return from England, in order to make room for Laertes' revenge. The latter plots with the King against a Hamlet who still remains inactive. The Prince strikes only when forced into action by Laertes' confession.

Hamlet shows activity in planning the Mousetrap, yet this does not affect the passive conduct derived from the source. Certain of his speeches on blood and revenge, like those by Hieronomo, are so vigorous as to lead the spectator almost to accept them as action. Yet Hamlet is also an observer, who has time to speak on such subjects as the drama and the folly of warfare.

Because of changes made in Belleforest's story by the dramatist—whether Shakespeare or some other—Hamlet's character cannot be consistent; he must be both active and passive. Hence the critic who demands a well wrought plot in harmony with a consistent character cannot be satisfied with *Hamlet*. It is necessary either to defy history by denying the greatness of the play or by specific analysis to discover ohter qualities justifying its great reputation.

(*Continued in Next Issue*)

**Reese, M. M., SHAKESPEARE, HIS WORLD AND HIS WORK, New York, St. Martin's Press (London, E. Arnold), 1953, pp. 589, $6.75 (Pub. in U. S. June, 1953.)**

The aim of the author as stated in his Preface is to provide "a full and uncomplicated account of his [Shakespeare's] age, his life, and his work." Mr. Reese's achievement makes an excellent volume to be put into the hands of the new student as well as the more advanced reader. He is not ashamed to be tentative where others have drawn definite conclusions from "if's." Yet his keen analytical mind brings such power to bear on the facts of Shakespeare's life that even the scholar should find new insights. Nor is he afraid to look into the plays for probable enlightment. Mr. Reese, being a reputable historian—he is author of *Tudors and Stuarts*—is not merely content to examine the immediate state of affairs but always seeks origins. A fifty page survey of Shakespeare's predecessors goes back to the origin of the English professional theatre, through the Miracles and Moralities, traces the classical influences, analyzes the work of the University Wits, indicates briefly some of the relationships to Shakespeare, and brings us finally to Greene's attack on the "upstart crow." Equally broad is Mr. Reese's survey of the Elizabethan stage, London, the theatre, the players, the plays and playwrights, the various theatrical companies, and the audience. In the course of this survey he deals with Shakespeare's apprenticeship, his relationship with the King's Men, and the actors.

At this point in Mr. Reese's volume—we have seen that his approach is topical rather than chronological—he returns to Shakespeare's London and Stratford life ending with the death of his last descendant. The author then attempts—and succeeds in so far as one is able to be successful—a two hundred page analysis of Shakespeare's mind, his characters and their poetry, and the nature of man. Here, too, he begins by looking at Shakespeare through the minds of his contemporaries and concludes that they—as we—found him "curiously elusive. . . . If we find him inscrutable, it is because he wished it so." As with other critics, he is driven to the works to discover "what he [Shakespeare] does not seem to have wished us to know." There is much here that is original observation and much that is admittedly and necessarily derivative, but all of it is excellently done and either extremely enlightening or pleasantly suggestive. The volume with its selective bibliography and index will make an excellent addition to any library.

# CURRENT BIBLIOGRAPHY

**(The following books may be more extensively reviewed in future issues as space permits.)**

**Rowse, A. L., AN ELIZABETHAN GARLAND, N. Y., Martin's Press (London, Macmillan), 1953, pp. 162, $3.00. (Published in U. S. Oct. 29, 1953.)**

A. L. Rowse, the eminent historian who recently gave us *The England of Elizabeth*, has taken more ample time to explore some of the historical by-paths undeveloped in his history and produced this interesting and enjoyable volume of Elizabethan essays. Here we see the fascinating pageant of the coronation of Elizabeth I minutely described with all its panoply and ritual. Elsewhere we see her reputation rising and falling in an analysis of her reign by successive historians—how she was praised for her frugality by the Scottish Hume and attacked for her parsimony by the prodigal Victorians. An interesting essay on Christmas destroys the belief that that holiday is a mere "Victorian festivity." Numerous references indicate the seasonal pleasure of Elizabethan Christmastide "Wherein our Saviour's birth is celebrated," as Shakespeare says. The picture is drawn from public and private documents and we are told of Christmas pies, entertainments, revels, mummers, mountains of elaborate gifts for the Queen, etc. Indeed, some of the references are attacks by Philip Stubbs on the Lord of Misrule celebrations and the attendant activities. In another essay the opulence of the Royal Palaces is described. And with this opulence we should contrast the desolation and the smallness of Spenser's Kilcoman Castle—merely a "stone peel-tower with three rooms," described in an essay entitled "In Pursuit of Elizabethan Ireland." And there is more besides. For those of the new Elizabethan age, here is a pleasant, authoritative, and illustrated reminder of some glowing facets of the reign of Shakespeare's Elizabeth.

**Stevenson, Burton, THE STANDARD BOOK OF SHAKESPEARE QUOTATIONS, New York, Funk & Wagnalls, 1953, pp. 766, $7.50. (Pub. Sept. 28th.)**

The energy and industry which the great compiler, Burton Stevenson, used when he compiled the 2055-page *Home Book of Shakespeare Quotations*—now out of print—has been used to skim the cream of the *Home Book* into a smaller volume containing almost 9000 quotations. While a quick tabulation reveals that the index of the older volume contains about 90,000 items as compared with the approximate 23,000 of the current one, the omissions are such that the new volume is more really a book of "quotations" than the older which was virtually a complete subject concordance. As with the former volume, the speaker and the exact Globe reference are indicated as well as definitions of obscure words, indications of proverb and ballad origin, attributions of allusion, etc. The quotations are arranged under subjects, an improvement over Bartlett's *Familiar Quotations* where the arrangement is under the play. The new volume has almost a thousand subject heads but the many smaller divisions, cross references, and concordance-type index, make it almost as useful as the 1500 subject older volume.

Even in its abbreviated form, this volume is the most comprehensive quotation book currently available. It is useful as a reference volume and rewarding for browsers and devotees of Shakespeare.

**Wilson, F. P., ELIZABETHAN AND JACOBEAN, Oxford University Press, 1953, pp. 144, $2.00. (Pub. in U. S., March 14, 1953.)**

The fact that Shakespeare is treated in the final chapter of this thought-provoking volume, indicates the author's belief that Shakespeare is at once the key figure in both periods under survey—and his remarks prove that beyond all shadow of a doubt. Shakespeare speedily transformed the character of blank verse and lifted it far above that of his predecessors and contemporaries. He made his humor integral with the play (Faulconbridge and Falstaff) rather than peripheral as in the Jack Cade scene of *Henry VI*. His histories become tragedies of a divided state, his tragedies are "tragedies of a divided mind," and Shakespeare developed the latter from the former. "When Shakespeare's powers were ripe," he turned from the "disorder in the state" histories of Holinshed to the "disorder of the soul" tragedies in a greater writer, Plutarch. In Plutarch "the value of each part" is the "value of each part" and little more, but Shakespeare transformed him making "the power of the whole . . . implicit in each part, and each part is an epitome of the whole." Mr. Wilson cites Goethe to the effect that Shakespeare "does the people of history the honor of naming after them his *own creations*." (The italics are ours.) "Shakespeare's characters are symbols of good and evil, of love and fidelity and endurance, and of lust and treachery. There is the Jacobean Shakespeare." These existed side by side in the Elizabethan Shakespeare, but in the Jacobean, they are one. Furthermore, the Jacobean Shakespeare believed in "more matter with less art." Shakespeare's art did not fall off, nor was he losing his grip on the theatre. He merely refused "to continue in a kind of drama he had already carried to perfection." Mr. Wilson's brief reasons for the change are close to Dowden's—Shakespeare changed his attitude toward time and death—whether by choice or change of spirit, will never be known.

## ANTIOCH ANNOUNCES 3 YEAR PLAN

A three year plan for the remaining twenty-one plays in the Shakespeare canon has been formulated by Arthur Lithgow, Director of the Antioch Area Theatre at Yellow Springs, Ohio. *The Taming of the Shrew, The Two Gentlemen of Verona, Romeo & Juliet, A Midsummer Night's Dream, The Merchant of Venice, The Merry Wives of Windsor,* and *Othello* are planned for the 1954 season. A more complete report will be published in the next issue of *SNL*.


# TEXTUAL PROBLEMS OF THE FIRST FOLIO

by Alice Walker

**A study of Richard III, King Lear, Troilus and Cressida, 2 Henry IV, Hamlet, and Othello**

"In spite of modifications that future investigations may force textual scholars to make, Dr. Walker's book will stand up as one of the few important textual studies of Shakespeare. It is an important book not only for the discoveries it contains, but also for the further work that it will force others to undertake. *Textual Problems of the First Folio* will, I believe, mark the beginning of a new and rewarding re-examination of the texts of Shakespeare."—*Shakespeare Quarterly*

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# REVIEW *of* PERIODICALS

CONTRIBUTING EDITORS: Ned B. Allen, U. of Delaware; Peter Allen (WQXR); F. S. Bromberger, U. of Redlands; R. J. Dorius, Yale; S. F. Johnson, N.Y.U.; John B. Shackford, Cornell (Iowa) Bibliographer.

## THE "NEW INTERPRETATION" VS. "LITERARY CRITICISM"

G. WILSON KNIGHT sums up his case against his *bete noire*, literary criticism, in recounting the essential point of view of "the new interpretation" and its impact upon academic scholasticism. He describes his method as the use of the faculty of fresh sight excluding "conventional associations" to achieve an awareness of "a new dimension of meaning" that sees each literary work as a radiation from a "newly apprehended center or heart," with the result that simplicity of perspective is attained and the old scholastic problems become irrelevant, and that exploitation of the work's structure is possible "in terms of the recurring symbols of tempest and music." He finds in the resistance to acceptance of his interpretation of the final plays of Shakespeare as "myths of immortality" evidence that our epoch is peculiarly out of tune with Shakespeare's essential meaning, making Shakespeare suspect to both rationalism and orthodoxy. The new interpretation asks us, says Knight, to take nothing or trust, but helps us to perceive intellectually what the poet has already experienced "and ratified spiritually, or imaginatively," so as to give an objective base for our having accepted his works as "works of genius." The new interpretation thus contrasts with the method of literary criticism that concentrates upon the surface of language and ambiguities of expression, making dogmatic statements about right and wrong poetic idiom, reducing evaluation to a minor term. By contrast, interpretation is not verbal, but spatial, interested in "structure . . . pattern . . . body of work," arriving at "semi-visualization, as of a space reality, of images, symbols, stage-actions" against the total perception and depth, so that novel forms are observed "*within* the word-wrappings," to which the mere "word sequences" are subordinated.

He warns against the fallacy of concentrating upon words because the forms use the medium of words. Before accurate attention can be paid to the language, it is necessary to "know what the poem or play is about." The dimension of *otherness* is the single clue to the meaning of a work of genius, and intelligent examination of the linguistic subtleties is possible only against this background, for genius always reveals in the great works directly or indirectly "this dimension of otherness," call it what you will—"eternity," "the numinous," "immortality"—which it is the function of the poet to capture by giving it "a local habitation and a name." By contrast, any attack from the surface leads to silence or confusion, or to exclusive concern with "details of expression."

Mr. Knight then reviews some typical errors of contemporary criticism, answers the basic charges leveled against the new interpretation, defines "work of genius," and maps out a general program for interpretative scholarship avoiding the subjective fallacies of literary criticism and objectifying the two main traditions of our literature—the makers and the seers: a program opening up the intellect to an awareness of the continuing revelation that great literature constantly manifests. ["The New Interpretation," *Essays in Criticism*, III:4 (October 1953), 382-95.]

## ON THE REJECTION OF FALSTAFF

Falstaff was never intended to appear in *Henry V*, and his rejection by the young king in *Henry IV* is final but ultimately necessary, argues WILLIAM EMPSON of the University of Sheffield, in a closely reasoned analysis of the arguments of Dover Wilson. Wilson's evidence for Shakespeare's cutting out Falstaff from a first version of *Henry V* is unconvincing, and his picture of Hal as Ideal King and Falstaff as Medieval Vice is oversimplified. Prince Hal is hearty, practical, and religious, but he is the kind of public man who does not make a very good friend. Two central clues to the role of Falstaff, are nationalism and Machiavellianism. He is corrupt and scandalous, and finally in his expectations a serious menace to the state, and therefore must be banished. But he is also enormously attractive and a necessary tutor for the young prince. Hal's piety before Agincourt wins for him not a lasting victory in France but the rapid unification of his kingdom. A people aware that they had long been ruled by Normans celebrate through this play the triumph of a thoroughly English king. The relationship between Falstaff and Hal may parallel that between rejected Shakespeare and his young patron. ["Dover Wilson and Falstaff," *Kenyon Review*, XV:2 (Spring 1953), 213-62.]

## THE TRAGIC HERO

HUNTINGTON BROWN of the University of Minnesota traces a pattern in the "method of portraiture" of Shakespeare's tragic heroes. Seven of them (Romeo, Brutus, Hamlet, Othello, Lear, Macbeth, and Antony) are sympathetic; three (Titus, Timon, and Coriolanus) are not. "The decisive thing is the way in which we make our first acquaintance with the hero in person." Whereas "the 'unsympathetic' heroes all make their first appearance taking the initiative" and are "aggressive and fluent," the others, "with the single exception of Lear, appear first in a passive position," pensive and retiring. Only Othello and Lear are self-assured at the beginning of their tragic careers. Only Macbeth and Lear "could be said to develop much" although "each of the 'sympathetic' heroes except Lear is the same person at bottom when he dies that he was at the end of his first appearance on the scene. . . ." The chief device used by Shakespeare to arouse our sympathy is the presentation of his hero as a divided man. Outwardly his qualities are superlative and individual; inwardly there is "a common or subsuperlative humanity" with which we identify. Only Antony is set somewhat apart from the others in this respect, for there is a "wavering of the outer man between the lover and the statesman such as we do not find in the other heroes." Shakespeare takes great care "to sharpen the desirable distinction in his heroes between everyman and the indiivdual," and "soliloquy is doubtless the most important phase of [his] method," for it combines the points of view of "the all-knowing narrator . . . [and] of a *dramatis persona* speaking in his own character. . . ." If "character" is "the 'inner' or 'universal' as distinct from an 'outer' or 'individualized' character in typical heroes," this argument is clearly for Stoll's contrast between action and character and against the view, held by Bradley and the Freudians, "that action is everywhere the true expression and measure of character. . . ." ["Enter the Shakespearean Tragic Hero," *Essays in Criticism*, III:3 (July 1953), 285-302.]

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## LANGUAGE AND POETRY

The British poet GEORGE BARKER in an essay originally delivered as a lecture at Stratford-on-Avon on Shakespeare's birthday, engagingly discusses the effects of Shakespeare's poetic practise on his own education as a poet. Shakespeare taught him "the absolute power of the poetic imagination," the fact that "all subjects, in the hands of the poet proper, [are] poetic subjects." Shakespeare went so far that he could "make poetry out of the unspeakable categories that other men cannot bring themselves to contemplate." Barker calls this "the intellectual pursuit of the idea until it either surrenders or turns into stone" —"the kind of intellectual perseverance that, knowing the idea may choose to hide anywhere, can follow it through obscurities, through falsities, through incomprehensibilities, until in the end, the idea is found, naked and perfect, in the cave of its own origins." Shakespeare's love of all things, his inextricable involvement in the business of human life, his very passion for excess account for that "supreme neutrality" which permits him easily to walk "a tightrope over all accepted religious dogma. It would be as absurd to speak of his Protestantism as of his Catholicism, and almost as absurd to speak of his Christianity." Although "an almost haphazardness prevails over much of his poetry," it is not present "if you look at the great overall pattern of the thirty-nine plays" which form a completed cycle of "dramas about illusion, disillusion, and consolation." Shakespeare "discovered the English language. This could only have been done by a man who was not afraid to make gigantic experiments and therefore gigantic mistakes." ["William Shakespeare and the Horse with Wings," *Partisan Review*, XX:4 (July-Aug., 1953), 410-420.]

## AN ATTACK ON TOUCHSTONE SKEPTICS

Though the noble characters of *As You Like It* seem to regard Touchstone as a dull fool—and have led certain otherwise astute critics astray by their comments —ROBERT HILLES GOLDSMITH of the University of Maryland is certain that the gay fellow is always wise. Touchstone accepts the condescension of the noble characters, but does not deserve it. He exercises his wit through parody. His burlesque wooing of Audrey and his story of how he wooed Jane Smile are a parody of the romantic love of Orlando and Rosalind. He even parodies Orlando's love poetry. Touchstone is following other fools from those of Erasmus to the zanni of the *commedia dell' arte*. Another absurdity which Touchstone ridicules by parody is the pastoral tradition of rustic gentility and bucolic ease. He delivers to Corin a mocking encomium on the shepherd's life. He also pretends to be on terms of equality with Jaques, and he parodies courtly manners when he greets him and asks him to "be covered" just as he later makes fun of the formal etiquette of the duello. When he threatens William because of his affection for Audrey, he is really ridiculing such writers as Marston who used such bombast in all seriousness. When he looks at his watch and solemnly descants upon the passage of time, he is laughing at Jaques' moralizing, and when he laments over the fate of the poor betrayed lamb he is parodying Jaques' tears over the stricken deer. "Touchstone is the critic inside the play. We must grant his wisdom." ["Touchstone: Critic in Motley," *PMLA*, 68:4 (Sept., 1953), 884-95.

## MERCUTIO'S CONSORT

WALDO F. McNEIR, of Louisiana State University, points out that the usual interpretation of the pun on "consort" (*R & J, III*.1.40-44) fails to account for Mercutio's "real perturbation" and indignation. Another meaning, derived from the Italian cognate, must be recognized as active here and elsewhere in Shakespeare (e.g., *R & J, III*.1.129-130; *R II*, V.3.137 and V.6.15; *Lear, II*.1.98). This meaning stems from the "strict maintenance of agnatic family groups [*consorzerie*], linked together by . . . the duty of blood-revenge (*Vendetta*)" in Renaissance Italy. Shakespeare's use of the term shows "a precise feeling for the expected allegiance of sworn *consortes*, for the ethics of the feud which made all men either friends or enemies." [*Explicator*, XI:7 (May 1953), item 48.]

# REVIEW of PERIODICALS

## ONE DIFFERENCE BETWEEN WILL AND EUGENE

The fundamental dualism of Renaissance cosmology, says BERNARD BAUM of the Macmillan Company, explains why Caliban, the primal man, is a wicked creature who has to be kept in line by the well-ordered, humanized, learned Prospero. The principle is seen extending throughout all nature; and *The Tempest* is filled with figurative references to this idea—that untamed things are evil and must be tamed—by learning, magic, music. But the serious literature of our day assumes a different law. It begins with Caliban instead of Prospero; and Yank of *The Hairy Ape* is an illustration of this fact. In O'Neill's scheme of things there is no basic difference between Caliban-Yank and Prospero-Douglas (president of a steel trust). *The Hairy Ape* on a primary level presupposes an instinctual, animal basis to all human activity. But the struggle grows into something into which good and evil do intrude. O'Neill represents Yank as having a desire to improve himself, to understand the meaning of life. "The mind that rejected Prospero for Caliban" now represents Caliban, not as being "pegged under the heavy weight of an order eternal and immutable," but as aspiring to "Prosperhood—perhaps something higher." ["*Tempest* and *Hairy Ape*, the Literary Incarnation of Mythos," *Modern Language Quarterly*, 14.3 (Sept. 1953), 258-73.]

## TWELFTH NIGHT IN BANKSIDE

Research by A. C. SOUTHERN in the records of the Church of St. Saviour, Southwark, has discovered the existence of a Bankside inn which may be that referred to in Twelfth Night, III.3.39. From the vestry books, "it would appear . . . that at least as early as July, 1598 (and the date is interesting), there was an inn known as The Elephant on Bankside and that the owner of the inn was a Mr. Rich." From the token books (concerning church attendance): " . . . in Elephant Alley there was an inn and the innkeeper was John Ford . . . it is not unreasonable to infer that this inn was probably the Red Hart, the name of which had been changed to the Elephant, presumably taking its new name from the locality in which it stood, and that at the time of the original production of *Twelfth Night*, John Ford was the tenant thereof." ["The Elephant Inn," *Times* (London) *Literary Supplement*, June 12, 1953, p. 381.]

## THE ROSEMARY PARADOX IN *ROMEO AND JULIET*

PHILIP WILLIAMS of Duke University finds particular significance in the appearance of the Rosemary theme in three crucial scenes of *Romeo and Juliet*: Friar Laurence's soliloquy in II.iii; the "Rosemary Romeo passage" of II.iv.218-24; and "the funeral-flowers passage" of IV.v. He points out that Rosemary conventionally stood for remembrance, and was customarily used at bridals and burials. Thus the plant was paradoxical, and appropriately connoted Friar Laurence's "generalized paradox of good and evil," particularized and emphasized by linking Rosemary with Romeo, and profoundly deepened by the transformation whereby "Juliet's bridal flowers . . . became funeral wreaths." Prof. Williams concludes that the minor Rosemary metaphor complements the major metaphor of love as fire, and by its parallel ambiguity gives "a miniature statment of the the theme of the drama." ["The Rosemary Theme in *Romeo and Juliet*," *Modern Language Notes*, June, 1953, 400-403.]

## SHAKESPEARE'S PHILOSOPHICAL POEMS

Logic and comedy are related philosophical attitudes, and their interrelationship in *Measure for Measure* and *Troilus* helps to make these Shakespeare's most truly metaphysical poems, writes ALBERT COOK. Most of the images and puns in *Measure* are "logico-rhetorical," and the Duke's speech on death breaks down into the three terms of Aristotelian syllogism. The oppositions between the idealized ruler (the Catholic Duke) and the puritan bourgeois (Angelo) are highly ironic, but we must accept Angelo's final repentance as true. ["Metaphysical Poetry and *Measure for Measure*," *Accent*, XIII:2 (Spring 1953), 122-7.]

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The Editor's lament on returning to N.Y.C. for the Christmas Vacation: *Good Night! Good Night! Parking is such sweet sorrow that I shall seek a spot 'till it be morrow.*

## A MORALITY READING OF *OTHELLO*

PAUL N. SIEGEL of Ripon College contends that since the Elizabethan audience was accustomed to think analogically and to regard history as illustrative of biblical truth, Shakespeare could appeal to the imagination of his audience against this implicit background without having to draw it in detail, and without having to reduce his drama to a mere allegory of man's fall. Hence he finds *Othello* to be "a drama of human passion" whose characters recall the "archetypes of erring humanity [Othello], divine goodness [Desdemona] and diabolical evil [Iago]," with erring mankind choosing between Christian love and vengeance. Othello's fall from so noble a height would terrify the Elizabethan audience with recollection of Adam's fall. Professor Siegel observes that in murdering Desdemona, Othello destroys his own soul; that Othello's pact with Iago and Desdemona's vow of love even while kneeling to Iago contrast the way of vengeance with the way of Christian charity inspired by faith in Divine Justice; that Emilia is redeemed by her belief in Desdemona as man is by belief in Christ; that "Cassio's sins are venial," since he confesses to Desdemona; whereas Roderigo, yielding to Iago, unable to confess, is destroyed by mortal sin; that Iago's "I hate him [Othello] as I do hell-pains" is evidence of Iago's having come from hell; and that Iago is the reality of the Turkish threat from within Cyprus through the instrumentality of the pact with Othello. ["The Damnation of Othello," *PMLA*, LXVIII:5 (December 1953), 1068-1078.]


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## GLOUCESTER'S CONVERSION AT DOVER CLIFF

HERBERT MARTEY, of Columbia University, points out the steps in Gloucester's conversion from his view that "having lost social position, he believes himself fallen into the lowest condition of mankind" to the realization that he can "tolerate his changed status." This phase of Gloucester's conversion is worked out by Edgar's comentary and especially his change of disguise (to one of higher social status than "Poor Tom" in *King Lear*, IV.vi. [*Explicator*, XI:2 (Nov. 1952), item 10.]

## AS CHIMNEY-SWEEPERS, COME TO DUST

The dirge in *Cymbeline* (IV.2) has been defended against Rolfe's charges of lack of cohesion by three writers in *The Explicator* during the past several years. W. W. MAIN, of the University of North Carolina, argued (IX:5 [March 1951] item 36) that the pun on chimney-sweepers and dust is justified by a traditional English association, recorded by Frazer, of the shimney-sweeper with "the spirit of springtime." He may thus "be identified logically with the freshness and youth of 'Golden lads and girls,' " and the pun on dust becomes "extremely precise" for a dirge lamenting a youth's untimely death. Recently, GEORGE L. PHILLIPS, of San Diego State College, has pointed out (XII:1 [Oct. 1953] item 2) that chimney-sweepers did not begin "to be associated with springtime in the mind of the public until a century and a half after Shakespeare's death" and that therefore Shakespeare must have chosen them "as foils for the fortune-favored children of Apollo." He cites other instances in which the dramatists (Shakespeare, Marlowe, and Jonson) drew on "the scornful attitude of the public toward sweepdom" and argues that the point of the couplet, which he finds coherent with the context, is "the inevitability of death claming all men." EDWARD F. NOLAN, of the University of South Carolina, defends the artistic unity of the dirge as a whole (XI:1 [Oct. 1952] item 4). He points to Belarius' speech on Death the Great Leveler earlier in the scene (IV.2. 246-251) and sees the chimney-sweeper as a foil. He suggests that the pun on dust may have been 'unintentional" and that the use of the word "renowned" in the final line, to which Rolfe objected, is justified by the dramatic situation. Shakespeare's "main intention" is to show that Death "is a universal experience shared by all mortals" and to express the wish of the singers that nothing may disturb Fidele's spirit in the next world.

## IAGO: THIEF OF PURSES AND SOULS

ROBERT B. HEILMAN of the University of Washington explicates Iago's famous "Who steals my purse steals trash" speech within the context of the dramatic action as a "poetic center" from which the dramatic develops and compares the value systems of the principal characters. Prof. Heilman finds two links between this speech and the dramatic whole: Iago's use of "familiar concrete terms" — "economics images" — to express the value of good name, and his use of theft imagery. These "value-terms" and theft images develop a full characterization of Iago and give "significant clues" to other characters as well. He finds in Roderigo "a semi-tragic analogue of Othello," and in analyzing Iago's manipulation of Roderigo finds reason to re-embrace, with reservations, Coleridge's "motiveless malignity." He moves on to the position that "Iago suggests autonomous evil"—on the human as well as on the metaphysical level—an expression of "the mass-mind's" hatred of spiritual values. Iago, however, is more than a mere thief of purses; he relishes particularly theft of men's "souls." Prof. Heilman sees Iago's thievery as infecting the entire community—only Othello's and Desdemona's basic values remain untainted; Iago steals Desdemona from Othello because Othello had undervalued her. Prof. Heilman concludes, however, that Shakespeare failed to make full use of the "thievery motif" in portraying the tragic hero, with the result that Iago is a more successful creation than Othello, so that the play invites the charge of melodrama. ["The Economics of Iago and Others," *PMLA*, LXVIII:3 (June 1953), 555-571.]